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### Symphonic Band

Daniel J. Farris Conductor  
*Illinois State University*

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**Music Department  
Illinois State University**

# **SYMPHONIC BAND**

**Daniel J. Farris, *Conductor***

***Graduate Assistants***

**Thomas Merrill   Bret Parker   Traci Typlin**

Ninety-third program of the 1993-94 season.

**Braden Auditorium  
Wednesday Evening  
March 9  
8:00 p.m.**

## Program

Cenotaph (1992)

Jack Stamp  
(born 1954)

Children's March, "Over the Hills and Far Away" (1919) Percy Aldridge Grainger  
(revised by Frank Erickson) (1882-1961)

Othello (1977)

Prelude (Venice)  
Aubade (Cyprus)  
Othello and Desdemona  
Entrance of the Court  
The Death of Desdemona: Epilogue

Alfred Reed  
(born 1921)

Prelude, Siciliano and Rondo  
(arranged by John Paynter)

Malcolm Arnold  
(born 1921)

## Intermission

Second Suite In F (1911)

March  
Song without Words: "I'll Love My Love"  
The Song of the Blacksmith  
Fantasia on the "Dargason"

Gustav Holst  
(1874-1934)

Thomas Merrill, *Conductor*

Cajun Folk Songs (1990)

La Belle et le capitaine  
Belle

Frank Tichelli  
(born 1956)

The Hounds of Spring (1981)

Alfred Reed

## Program Notes

A cenotaph is a "statue or monument to a person not buried there." The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. After an explosive percussion introduction, Stamp's *Cenotaph* begins with a five-part fugue. An accelerando leads to a layering of ostinatos including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in a chorale style. *Cenotaph* was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern California All-State Band.

*Children's March* was scored for band by Grainger in 1919 from a piano solo he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. The march features the woodwinds—especially the low reeds during most of its duration. Like many of Grainger's works the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, forty-eight years after they had first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen's brother. The march was first performed by the Goldman Band on June 6, 1919, with the composer conducting.

The works of William Shakespeare undoubtedly have inspired more musical compositions than those of any other writer in the English language. Incidental music for the plays on stage, in film, and on television, as well as concert works for a variety of media, appear every year. Reed's first version of *Othello* was as incidental music for a production by the University of Miami's Ring Theatre and was scored for sixteen brasses and three percussion. The present score utilizes some portions of this music in a completely recomposed setting and is the fourth in the series of commissions extended by Ithaca College in memory of Walter Beeler.

This concert suite is subtitled "A Symphonic Portrait for Concert Band/Wind Ensemble in Five Scenes (after Shakespeare)" with each movement characterizing musically the mood generated by a scene from the play.

The first movement, "Prelude (Venice)," establishes at once the tense, military atmosphere that pervades so much of the play, and reveals itself in Othello's statement to the Duke of Venice in Act I, Scene III: "The tyrant custom hath made the flinty and steel couch of war my thrice-driven bed..." The second movement, "Aubade (Cyprus)," is a morning song, or serenade, played by itinerant musicians under Othello and Desdemona's window (Act III, Scene I), titled appropriately, "Good morning, General." The third, "Othello and Desdemona," portrays the deep feeling between them, passionate yet tender, and is prefaced by a quotation from Othello's famous speech to the Venetian Senate in Act I, telling of his wooing her: "She loved me for the dangers I had passed, and I loved here that she did pity them." "Entrance of the Court," is an amalgam of Shakespeare's Act IV, Scene I, and Boito's handling of essentially the same action in his libretto for Verdi's opera. Following the terrible scene in which Othello, driven half mad with rage and jealousy, first upbraids, then strikes Desdemona in full view of the court that has come to hail him as a hero, Iago mocks, "Behold the Lion of Venice!" The fifth movement, "The Death of Desdemona, Epilogue," is a summation of the music and final resolution of the tensions heretofore

generated, just as Act V, Scene II, subs up the play and resolves all the wrenching apart of human nature that has preceded it. The music here carries as its quotation of Othello's famous last lines, spoken to the dead body of Desdemona, "I kissed thee ere I killed thee. No way but this..."

*Prelude, Siciliano and Rondo* was originally scored for the brass bands for which England is well-known. It was entitled *Little Suite for Brass*. Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear, five-part song forms. The ABACA design will be apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the wind band is displayed.

Gustav Holst's *Second Suite in F for Military Band*, written in 1911, is representative of the literature composed for the British military bands early in the century. This Suite, along with Holst's *First Suite in E-flat* and Vaughan Williams' *Folk Song Suite* and *Toccata marziale* are staples of the band repertory and, as compositional masterpieces, were highly influential in the evolution of wind band composition.

The "March," which uses three folk songs for melodic material, opens with a brief, two-measure introduction ascending from the low brass through high woodwinds, followed by the entire brass section in a bold statement of the "Morris Dance." A euphonium solo presents the very legato "Swansea Town" which is restated by a full ensemble, tutti at a fortissimo dynamic level. An abrupt change to triple meter precedes unison clarinets in the chalumeau register playing the folk tune "Claudy Banks," a sturdy melody that brims with vitality. The entire duple meter section is repeated to close the first movement.

The "Song without Words: 'I'll love my love,'" is a hauntingly beautiful movement based on Holst's simple setting of a folk song from Cornwall at the very southern and western tip of England. Cast in the Dorian mode and set in the dark key of F minor, sad words are sung in six verses by a young maiden grieving over her lover's having been sent to sea by his parents to prevent their marriage. Holst has captured the pathos and heartbreak of that unhappy situation in one of the band's rare pieces on the quiet and tender side.

In "Song of the Blacksmith," Holst has fashioned the words and music of a unique Hampshire folk song into thirty three of the most original and exciting measures in band music. The title conjures up a vivid picture of a brawny man, drenched in perspiration, clad in heavy dark clothes fronted by a leather apron to deflect the sparks, complete with the clang of the anvil.

The "Dargason" tune (an English folk tune, used from the 16th century for a country dance) is stated in twenty-five consecutive repetitions, each one being different in orchestration and harmonization. When "Dargason" is joined with the sixty-four bars of "Green Sleeves" (the original folk song spelling) that melody sounds through eight repetitions of "Dargason," followed by an 11 bar coda.

*Cajun Folk Songs* is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. "La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in the flutes, oboe, clarinet and trumpet. "Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding here unconscious upon his return, he pawns his horse to try to save her, to no avail. The melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Inspired by the 1865 poem *Atalanta in Calydon* by Swinburne, *The Hounds of Spring* is one of Reed's more popular compositions. As a whole, the piece musically evokes the spirit of ancient Greece—the youthful enthusiasm of love and the renewing powers of spring. It was first performed in May of 1980 by the John L. Foster Secondary School Symphonic band with the composer conducting.

#### Wind & Percussion Faculty

Max Schoenfeld, *Flute* Judy Dicker, *Oboe*  
 Aris Chavez, *Clarinet* Michael Dicker, *Bassoon*  
 Jim Boitos, *Saxophone* Joe Neisler, *Horn*  
 Amy Gilreath, *Trumpet* Charles Stokes, *Trombone*  
 Ed Livingston, *Euphonium & Tuba* David Collier, *Percussion*

#### Coming Events

April 17	3:00 pm	Wind Symphony	BSC Ballroom
April 23	all day	Jr. High Concert Band Contest	Braden Auditorium
April 24	3:00 pm	Symphonic Winds	BSC Ballroom
April 27	8:00 pm	University Band and Symphonic	BandBraden Auditorium
April 30	all day	Sr. High Concert Band Contest	Braden Auditorium

## *Personnel*

### *Piccolo*

Bethany Higgins, Edwardsville

### *Flute*

Mary Brady, Normal

Roseann Clinton, Sauk Village

\*Kristine Fishler, East Dubuque

Eryn Glover, Albion

Bethany Higgins, Edwardsville

Rebekah Imig, Clinton

Jennie Mantell, Morton Grove

Randa Martin, Morris

Kimberly Salems, Morris

Carrie Strahs, Roselle

Lori Wager, Kewanee

Tina Walker, Lansing

### *Oboe*

\*Meagan Brown, Oswego

### *Clarinet*

Donna Chrisanti, Mundelein

Heather Deakin, Chicago Heights

Candace Nicole Elledge, Springfield

Karen Henderson, DuQuion

Kristine Klein, Morton

Dana McCall, Morton

Jessica McGoogan, Merrionette Park

Kristy Meads, Normal

Karen Mooi, Watseka

Jennifer Reisse, Frankfort

\*Laura Rossi, Elk Grove

Sarah Wille, Naperville

### *Bass Clarinet*

\*Jennifer Braun, Bradley

Donna Summers, Blue Island

### *Bassoon*

Dava Bennett, Normal

\*Jennifer Shoemaker, Worth

### *Alto Saxophone*

\*Matt Drase, North Aurora

Kristin Fischel, Gurnee

Nicholas Percoco, Bloomingdale

Daniel Saenz, Morrison

### *Tenor Saxophone*

Rusty Russell, Normal

Michael Wickart, Orland Park

### *Baritone Saxophone*

Christopher Rudin, Springfield

Scott Yaeger, Lindenhurst

### *Horn*

Matthew Dutton, Chillicothe

Becky Felts, Oswego

\*Patrick Hill, Chillicothe

Lynn Kirchenburg, Maywood

Susan Manley, Joliet

Eric Pingel, Batavia

### *Trumpet*

Peggy Canopy, Rome

Dee Dee Dauw, Colona

Cindy Hoff, Naperville

David Mayer, Normal

Donovan Mickels, North Aurora

Melody Mohlman, Rockford

\*David Nommensen, Chicago

Matt Radostits, Flossmoor

Andrew Renth, Mascoutah

Mike Rusteburg, Naperville

### *Trombone*

Kristina Gingerich, Champaign

\*Steven Selvey, Eureka

\*Brad Sleeth, Naperville

Joe White, Morris

### *Euphonium*

\*Garett George, Glen Ellyn

Jeremy Linn, Silvis

### *Tuba*

Shane Dowell, Girard

Scott Fineron, Chicago

\*Clayton Spires, Eureka

### *Piano*

Eryn Glover

### *Percussion*

Brian Bolton, Atlanta

Michael Dickson, Bloomington

\*Kevin Lucas, Lockport

Tom Lykins, Bloomington

Michael Mercer, Bourbonnais

Keith Wahl, Morton